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general progress of Greek sculpture. A relatively large number of casts (113) fall into the archaic period, as is proper in a museum of this character. 206 represent the work of the fifth century, and as many that of the fourth. The remainder are classed as Hellenistic and Graeco-Roman. These are arranged in separate rooms or galleries, so that the visitor, on entering the museum, first passes through the archaic room, then through the fifth and fourth century rooms, and completes his tour with the study of Roman portraits. The catalogue supplies him with a general introduction to the whole subject and more special introductions to the collections in each room. These introductions are brief, but discriminating and helpful. The matter referring to the casts avoids unnecessary description, is full of useful artistic as well as archæological hints, and contains valuable reference to the most accessible and at the same time trustworthy sources of information. The latter half of the catalogue, prepared by the Assistant Director, M. R. James, contains fewer personal opinions, and is on that account less interesting reading but no less useful as a catalogue. A. M.

F. WIESLER. *Archäologische Beiträge. I. Über einige Antiken in Regensburg, namentlich eine Bronzestatuetten des Mercurius.* 4to, pp. 39; one copper-plate engraving. Göttingen, 1888; Dieterich.

This essay is chiefly concerned in explaining a curious statuette of Mercury which, besides the usual attributes of the god, bears a quiver, a scroll, and a wand entwined with a single serpent. Such combinations of attributes are shown by the author to be not uncommon in the late period to which he assigns this statuette. The present instance shows a union of Mercury with Sol, Apollo, and Aesculapius. Other bronzes of the Regensburg collection are touched upon. A bronze bull, statuettes of Fortuna and Sol, and a hanging lamp in the shape of a dove.—*Woch. f. klass. Philol.*, 1889, No. 32/3.

CHRISTIAN ARCHÆOLOGY.

MARIANO ARMELLINI. *Le Chiese di Roma dalle loro origini sino al secolo xvi.* 8vo, pp. 805. Roma, 1887; Tipogr. Editrice Romana.

The great celebration of the fiftieth anniversary of the consecration of Pope Leo XIII has led to the publication of many interesting works which would otherwise never have seen the light. This may be one of them. At all events, the many lovers of Rome and its memories will rejoice in this new contribution to her monumental history. Of the thousand churches that Rome could boast of in the fourteenth century the greater number have been cast down or renovated either by the blind vandalism of the Neo-Paganism of the fifteenth and sixteenth centuries or by the vainglorious bad taste of the baroccoism of the eighteenth. But they have not

utterly perished. They live "in the chronicles and legends; in the myths that often gathered about their early history:" and the archives and libraries of Italy are full of material out of which the history of the churches of Rome can be recomposed well-nigh completely. But, as the author justly remarks, this would take an army of workmen; and so the present work is but a tentative guide and catalogue. In it, however, are classified about 800 churches within the walls, and 118 suburban churches. More than half of these, 452 in number, have been entirely destroyed, and the greater part of the remaining number rebuilt.

The author is well known, being one of the founders of the Society of Christian Archæology in Rome, together with Padre Bruzza, De Rossi, Stevenson, Marucchi, and others. His studies have been concentrated on the Christian antiquities of Rome, and the Mediæval churches, a field too much neglected by those who study the art of the Catacombs.

In part first, the "preliminary notices of the churches of Rome" are sufficient to give a good idea of their origins; of pre-Constantinian and Catacomb oratories; of the writers and collectors of information regarding Roman churches; of the parochial *tituli* into which the city was divided; of the *Fraternitas Romana* and the triple distribution of the churches of Rome in the XIII and XIV centuries; and of the catalogues of the churches made between the XII and XVI centuries.

As early as the fourth century originated the division of the city into twenty-five parishes, each of whose churches was connected with some suburban cemetery or catacomb; and it was outside the walls and in connection with these catacombs that a large number of churches were erected. Long before the Renaissance, there was shown a lively interest in the sacred monuments of the city, and this is proved by the itineraries for the use of pilgrims compiled in the fifth, sixth, seventh and succeeding centuries; as well as by a later series of documents, of which the *Mirabilia* and the *Graphia aurea Urbis Romæ*, written in the XII century, are the most prominent examples. Then came the critical and archæological students of the Renaissance, from whose writings our author has derived so large a part of his material: Panvinio and Ugonio, Grimaldi, Severano and Martinelli, in the XVI and the early part of the following century, with their successors Bruzio, Garampi and Terribilini. The last and greatest of these men of colossal erudition was Francesco Cancellieri, who worked, at the beginning of this century, on a *Roma Sacra*, leaving an incomplete and fragmentary work which will always remain a storehouse for historians. Of all this material Professor Armellini does not pretend to take account. But, if he did nothing else than gather in this convenient form a good proportion of the information scattered in the few published and the many unpublished volumes of his predecessors, he would be doing an extremely useful work.

There were two great periods of church-building in Rome, but they were of unequal importance. The first and greatest extends from about 320 to 850, and it is said that at that time Rome contained over fifteen hundred churches. Most of them were adorned with mosaic-paintings or frescos, and many with statues of gold and silver, and with altar-fronts, veils and hangings of tapestry and embroidery, to say nothing of a multitude of sacred vessels and garments. Then came a period of anarchy, ignorance and poverty, when the churches decayed, were robbed and ruined. This began with the close of the ix and ended with the dawn of the xii century, which saw the beginning of a new era of artistic activity that lasted until the "Captivity of Babylon" at Avignon in the xiv century. Then were reëstablished the old customs, the great religious association called the *Fraternitas Romana*, then came the revival of church music and the rebirth of monasticism. Several lists of the churches of Rome at this period are published by Armellini.

The second and main part of the volume is devoted to "historico-topographic notices of the intra-mural churches of Rome." They are arranged in strict alphabetic order. The reason why this order was used, instead of the topographic, is the obvious one, that, on account of the lack of topographic documents, the exact location of many of the destroyed churches is not known. The desired information is given by the addition, in an appendix, of a topographic index of the churches whose site has been identified.

In these short notices of churches the order followed is: foundation; possessions; vicissitudes and history; present condition and description. Usually, there are references to the principal sources of information. Many inscriptions are reproduced, especially if at present lost; and some of the accessories, such as tombs, amboes, ciboria and altars, are briefly referred to. Certainly, we have no right to expect to find, in such a book as this, thorough archæological or artistic descriptions of monuments: however desirable, this would not be the occasion for them. But we feel inclined to criticize the author on one point, precisely because his book is so excellent and useful to students: that point is the fullness and accuracy of the historical data, and the fuller reporting of inscriptions. To illustrate this, let me take one of the most important and best-preserved of the early churches, that of Santa Sabina on the Aventine, built early in the fifth century by Celestin I and Sixtus III. Its fine interior, its ancient mosaics, its portico and beautiful cloister, its many sepulchral monuments and inscriptions help to make it one of the few whose mediæval character is still free from modern contamination. Armellini refers to the mediæval restorations and additions in these words: "Eugenius III and Gregory IX magnificently restored our basilica;" and he does not give at length or even refer to the three long inscriptions, still in existence on its walls, which

relate the consecration of the church in 1238, of the altar *SS. Angelorum* in 1248 under Innocent IV, and of that of S. Peter Martyr in 1263 under Urban II. He has not noticed, apparently, the many sepulchral slabs in the pavement, with incised figures of the deceased, executed with extraordinary talent, and perhaps unequalled in Italy at that time. They date from various years between 1215 and 1313, and are mainly of the Savelli family. All these have inscriptions. Two of them he reports from Martinelli, as if they were now destroyed, and one of these, the beautiful tomb and inscription of *Dñā Stephana de Iṣūla*, he dates from 1313 instead of 1303.

If Professor Armellini's fellow-students were to come to his aid in supplementing the present volume so as to make a second edition of double its size, I should be happy to make my modest contribution. Especially desirable in a book like this is an exact arrangement of successive headings under which the material regarding each church can be grouped, as it is not at present.* But it is very easy to criticize. Few would have even attempted the laborious undertaking which has here been carried out with so great a degree of success.

A. L. FROTHINGHAM, JR.

W. BODE und H. VON TSCHUDL. *Beschreibung der Bildwerke der christlichen Epoche* (Berlin Museum). 4to, pp. 263 and 68 pages of cuts. Berlin, 1888; Spemann.

Beside being of thoroughly scientific interest, this book is an excellent manual for the study of mediæval and renaissance sculpture. The large number of cuts and illustrations is a valuable innovation in museum catalogues. The Berlin Museum is richer than any other outside of Italy in renaissance sculpture, and this catalogue therefore gives a good general picture of its development. Especially noticeable are the works of the family Della Robbia, of Donatello and his school, and of the younger Florentine sculptors of the xv century, Desiderio, Benedetto, Verrochio. The number of bronze plaquettes is also noticeable; and their close imitation of the antique would interest all classical students. Many are taken directly from gems and cameos, others are freer interpretations of classic myths; mostly more or less after Ovid's *Metamorphoses*. Until far into the

* It is also evident that the author is not thoroughly acquainted with the families of artists that flourished in Rome in the xii and xiii centuries—the schools of Paulus, Rainucius, Laurentius, Vassallettus, and others. He shows this, *e. g.*, on p. 281 in reporting the sepulchral inscription of a *Magr. Jacobus filius olim Angeli Nicolai*. He thinks this Jacobus to be the father of the famous artist Cosma, whereas the father of the latter was Jacobus son of Laurentius. He thus omits many of the important inscriptions with artists' signatures of this period.